Catalogue of the Mark Hopkins Institute of Art

1901

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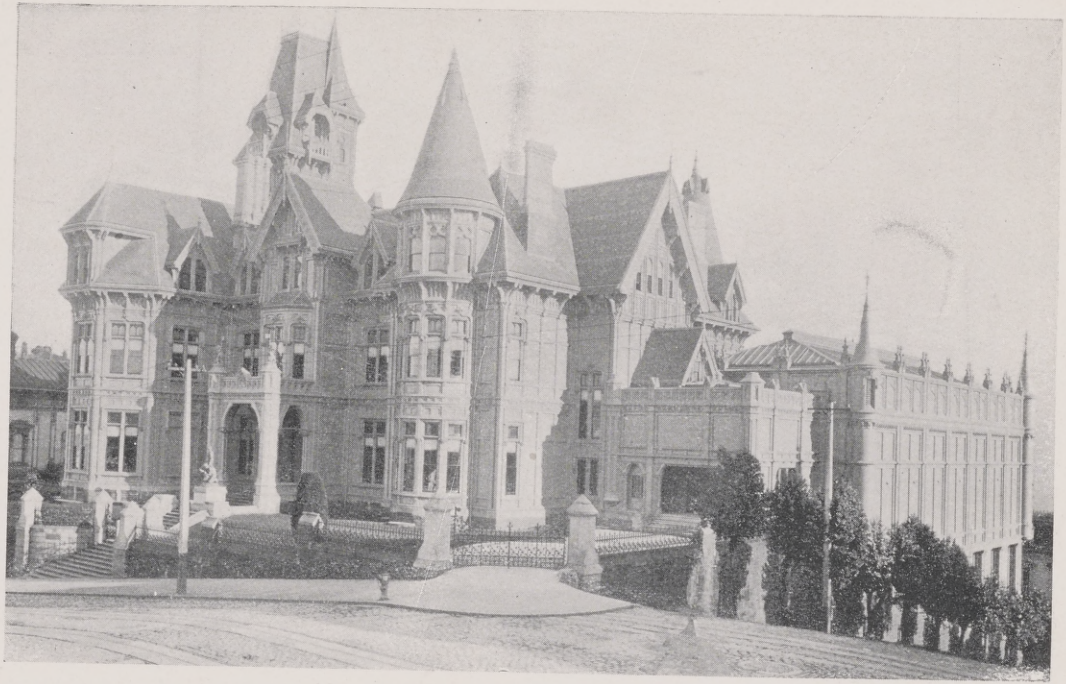

THE MARK HOPKINS
INSTITUTE OF ART
SAN FRANCISCO

CATALOGUE OF THE MARK HOPKINS INSTITUTE OF ART

1901

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by the
San Francisco Art Association

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THE SAN FRANCISCO ART ASSOCIATION

The San Francisco Art Association was organized in March, 1872. Its object is the promotion and cultivation of the Fine Arts in the community. In furtherance of these aims, one of its first acts was the founding of an academy for the teaching of drawing, painting and modeling. This academy, called the California School of Design, has now attained the twenty-eighth year of a most prosperous career. Spring and Fall exhibitions for showing and selling the work of local artists were also planned and have been successfully maintained, while lectures and special exhibitions of works of art are frequently devised for the amusement and instruction of the members of the Association and the public at large. Housed at first in rented rooms of rather inadequate proportions, the conditions of the Association were steadily bettered by the fostering care of its members, until finally, through the generosity of a wealthy friend of art, it entered into possession of the admirable property which it now occupies.

THE MARY FRANCES SEARLES
ART GALLERY

THE MARK HOPKINS INSTITUTE OF ART

This handsome edifice was originally a private residence, built by one of California's pioneer citizens, the late Mr. Mark Hopkins. In after years it passed into the possession of Mr. Edward F. Searles, of Methuen, Massachusetts, who generously gave it to the city and State for the use of the Art Association under the commemorative title of the Mark Hopkins Institute of Art. This transfer was made in February, 1893, by deed to the Regents of the University of California, "for the exclusive uses and purposes of instruction and illustration of the Fine Arts, Music and Literature, or any of them, including the maintenance of galleries, reading rooms, and other suitable means of such instruction and illustration." At the same time the Art Association became affiliated with the University of California, and under the terms of the trust entered upon its occupancy of the property.

The grounds of the Institute are picturesquely situated upon the summit of a high hill, commanding a large view of the city, harbor, bay and adjacent country. The

lot occupies about half a block, with a frontage on California, Mason and Pine Streets. The architecture of the building is modern English Gothic in style, its pointed arches, steeply pitched roofs, spires and turrets giving it somewhat of a romantic, castellated effect in keeping with its lofty position. There are thirty-four rooms in the house, exclusive of the labyrinth of underground stone and cement chambers devoted to heating, lighting and elevator plants, storage, etc.

The vestibule of the principal entrance is finished in English oak. The wood work of the office of the Assistant Secretary (A) and adjacent cloak room is of mahogany. The main hall, or reception room, which now, under the title of the House Gallery, contains a part of the Association's collection of pictures and statuary, is a lofty apartment, twenty-five feet wide by sixty feet long, lighted by a double skylight in the roof. The walls are of oak, carved and inlaid with ebony, yamana, and other woods. On the second floor a corridor surrounds this hall, connecting with the second-floor passageways and apartments. This corridor or gallery is walled in by a screen containing eight large paintings, illustrative of various ages and schools of architecture. At intervals are arcaded openings with balconies overhanging the hall beneath, the balcony at the west end being in the nature of an organ loft, a magnificent organ being built into the wall at that point. From the upper portion of this second-story screen a coved and frescoed ceiling curves upward to the skylight. A grand stairway connects the lower hall with the second floor.

THE
HOUSE GALLERY

At the first landing there is a half story formerly used as a conservatory, but recently rebuilt and made into a water-color gallery.

Without entering into a systematic description of the various rooms, it may be said that each of the principal apartments of the house is treated in a distinctively characteristic manner.

The Moorish Room (C), on the first floor, is in ebonized oak, with lamps of Oriental make and walls covered with silk tapestry patterned after those of the Alhambra. The Maple Room (D), opposite, is fitted in bird's-eye maple with carved cabinets, in the panels of which are paintings representing the seasons; the adjoining Reception Room (E) is in ebony, with cabinet and mantelpiece of ebony, inlaid with various woods, carved and with painted panels, while the contiguous Music Room (F) is in rosewood. These three apartments and the Library open into each other and extend the length of the southern side of the house, the windows giving upon balconies overlooking the city. The Library (G) is finished in Circassian walnut, and lined with elaborately carved book cases, clock case and cabinets. The Ceramic Room (H), formerly the dining room, is in the revived English Gothic style, known as the "Talbert," and contains richly carved buffets, mantelpiece, ceiling beams and panels of English elm.

On the second floor, the large room in the southwest corner (J) is occupied as a Board Room by the Regents of the University, the fittings being of coco bolas wood, with inlayings of brass. Another spacious

apartment on this floor (M) is a reproduction of the state chamber in the castle of the Duke of Milan, the carvings in the bow window of pear wood being exceptionally intricate and graceful. The Curator's office, which occupies the southeast corner, is finished in rosewood, inlaid with brass and ebony, the chandeliers being of wrought silver. On this floor are the rooms (T and U) devoted to prints, of which the Institute owns quite a number, the Avery Collection of paintings by early California artists (Room W), and the collection of Indian baskets and other ware (Room Y), representative of the early history of California.

The apartments on the floor above these are used for storage, painting and repairing, janitor's rooms, etc. The basement, which is elaborately tiled and finished in oak, contains lecture rooms and other apartments connected with the administration of the Institute. In summarizing, it is safe to say that, without considering the frescoes, metal work and tapestries, there are few, if any houses, either public or private, which contain such a variety of choice natural woods, polished and wrought to such a lustrous finish, so exquisitely inlaid, or carved with such skill, as is to be found in this mansion. Moreover, the mechanical excellence of every part of the house, to the minutest detail, is such as to excite the admiration of not only professional architects and builders, but the unprofessional visitor as well.

About a year ago Mr. Searles determined to supplement his magnificent gift by the addition of a picture gallery. This annex was begun in May, 1899, and

completed in March, 1900, and bears the title of the MARY FRANCES SEARLES ART GALLERY. It extends along the west side of the main building, and is of the same general style of architecture. The interior of the gallery is forty-three feet wide, and one hundred and five feet long, the walls having a height of twenty-two feet, of which fifteen feet is picture space. It is lighted in the daytime by a double skylight, twenty feet wide by eighty feet long, and at night by powerful reflectors contrived especially for the purpose. The south wall of the water-color room, before referred to as being on the half-floor at the head of the stairs in the main building, is open, and provided with a balustrade, overlooking the gallery beneath. Lobby, office and storerooms complete the equipments of this excellent addition.

A separate building for the School of Design occupies the southwest portion of the grounds, the entrance being on the corner of Pine and Mason Streets. The house is a large one of three stories, and is well adapted to the purposes for which it is used. A description of the school and a list of the courses of study pursued will be found at the end of the catalogue.

VISITORS WILL BE FURNISHED WITH ANY INFORMATION THEY MAY DESIRE IN THE OFFICE OF THE ASSISTANT SECRETARY, ROOM A, ON THE FIRST FLOOR.

PAINTINGS

PRESENTED BY MR. EDWARD F. SEARLES.

1. **"Ave Maria"** CARL BECKER

Signed and dated, 1881.

CARL BECKER was born in Berlin in 1820. He eventually became Vice-President of the Academy of Berlin, and was also a member of the Academy of Vienna and of the Royal Society of Letters and Fine Arts of Belgium. He was created Officer of the Order of Leopold, besides receiving many medals and other minor honors.

2. **"Storm off the Coast"** M. F. H. DE HAAS

Signed and dated, 1878.

M. F. H. DE HAAS was born in Rotterdam in 1832. He had the advantages of early art training in several of the best academies in Europe. In 1851 he went to London, where he practiced painting in water colors; later he worked for two years in the studio of Lewis Meyer at The Hague. In 1857 he was made official artist of the Dutch Navy. In 1859 he came to New York, and in 1867 he painted his famous picture of "Farragut's Fleet Passing the Forts at New Orleans," for which he was made a National Academician.

3. **"Peacock"** S. M. BROOKES

Signed and dated, 1880.

SAMUEL MARSDEN BROOKES was born in Newington, England, in 1816. Coming to the United States, he received his first instruction in art in 1841, studying miniature painting in Chicago from two artists who had drifted out to that, at that time, frontier town; 1845–46 found him copying pictures in Hampton Court Palace and the National Gallery, London. Coming to California in 1862, he took up his residence in San Francisco, where

he lived for thirty years. He practiced painting of still life principally, his pictures of fish being particularly successful; he also painted portraits, of which there are a number in the rooms of the State Historical Society of Wisconsin. Medals in City and State Exhibition.

4. "First Ear-rings" G. JAKOBIDES

5. "Overworked" W. A. SHADE

Signed and dated, 1878.

6. "Evening: Gypsies in the Pyrenees"

ADRIEN MOREAU

Signed and dated, 1881.

ADRIEN MOREAU was born at Troyes, April 18, 1843. After some preliminary instruction from the masters of his native city, he went to Paris and entered the studio of Pils, where he worked for a number of years; in fact, even after he had produced pictures of distinction. Nevertheless, his work shows little of the style or technique of his master. Moreau is known as the "painter of gypsies," a theme which he handles with the greatest sympathy and artistic feeling.

7. "Love and Spring" JEAN AUBERT

Signed and dated, 1884.

ERNEST JEAN AUBERT was born in Paris in 1824. His early years were devoted to engraving, in which branch of art he was a pupil of Martinet. He won the "prix de Rome" for engraving in 1844, and spent the following five years in Italy. After working at line work for a few years, he took up lithography, but soon cast that aside and applied himself exclusively to painting, entering the studio of Paul Delaroche. He was best known as a genre painter. Medals, Paris salon: third class, 1861; second class, 1878.

8. **"Call to Prayer"** J. L. GEROME

Signed.

JEAN LEON GEROME was born at Vesoul, France, in 1824. He was one of the most famous of modern French painters. He studied under Paul Delaroche, with whom he went to Rome, and afterwards under Gleyre. Most of his subjects, like the "Call to Prayer," portray life in Oriental countries. He received the following medals: third class, 1847; second class, 1848, 1855; of Honor, 1867, 1874, 1878; for Sculpture, 1878. He was given the Cross of the Legion of Honor, 1855; was made Officer, 1867; Commander, 1878; Member of Institute, 1865. He was also Professor in the École des Beaux-Arts, 1863.

9. **"Henry IV at Fontainbleau"** L. MARCHETTI

Signed and dated, 1878.

LUDOVICO MARCHETTI was born in Rome, but obtained his first instruction in Paris. He closely followed the work of Messonnier, and then establishing himself in his native city, he produced many pictures of strong historical interest, most of them being of French subjects. At present he has his studio in Paris, where he is following out the work with which he made his reputation.

10. **"Monks at Snowball"** JOSÉ FRAPPA

Signed.

JOSÉ FRAPPA was born at St. Etienne. His greatest fame has been achieved as a historical painter, particularly in the way of religious subjects. His "Last Moments of St. Francis d'Assisi" is probably his most famous work.

1 . **"On the Stour, East Kent"**

THOS. SIDNEY COOPER, R. A.

Signed and dated, 1885.

THOMAS SIDNEY COOPER, R. A., was born in Canterbury, England, September 26, 1803. Became a pupil

of the Royal Academy, London. Went to France in 1827, and settled in Brussels, where he was a pupil of Verböckhoven for several months. In 1830 he visited Holland, and spent many months studying the rural scenes and ever changing aspects of the sky. In 1831 he returned to England and exhibited at the Royal Academy in 1833. He was elected an A. R. A. in 1845, and an R. A. in 1847. His paintings, which are nearly always landscape and cattle, show a close study of the manner and color of the old masters.

12. **"The Captives"** BENJAMIN CONSTANT
Signed.

JEAN JOSEPH BENJAMIN CONSTANT was born June 10, 1845. He early developed a propensity for art, and, despite his parents' opposition, he eventually won their consent to his entering the Academy in Toulouse. Here he made such progress that in 1867 he was sent to the *École des Beaux-Arts* of Paris. He entered the studio of Cabanel, and exhibited his first picture in 1869. During the war of 1870–71 he served in the French Army. After the war he went to the Orient, where his real talent manifested itself in the series of brilliant pictures which he painted. His first medal was for "Mahomet II Entrant Constantinople." In 1878 he won the Cross of the Legion of Honor, and in 1889 he obtained the gold medal of the Salon. In 1893 he was made a member of the *Institut de France.* Of late years he has devoted himself almost entirely to portrait painting, and has had some of the most prominent people in the world for sitters.

13. **"Marius at the Ruins of Carthage"** J. VANDERLYNN

JOHN VANDERLYNN was born in Kingston, Ulster County, N. Y., in 1776. When twenty years of age he went to Paris, where he studied for five years. He resided in Paris from 1803 to 1815, during which period

he painted and exhibited this picture, "Marius at the Ruins of Carthage," which received a medal, and also his beautiful "Ariadne in Naxos," which is now in the Pennsylvania Academy of Fine Arts. Vanderlynn was a friend and protégé of Aaron Burr, whose portrait he painted. He also painted the portraits of Washington, Monroe, Madison, Calhoun, Clinton, Zachary Taylor and many other celebrated men of his day. Misfortune overtook him in his declining years, and he died in poverty in his native place, September 23, 1852.

14. **"Portrait of the Late Mark Hopkins"** D. Tojetti
Signed.

PRESENTED BY MR. COLLIS P. HUNTINGTON.

15. **"Summit of the Sierras"** William Keith
Signed. Painted in 1900.

William Keith was born in Scotland in 1839. He studied under Achenbach and Carl Marr, and spent some time at work in Paris. He came to California in 1859, where, with the exception of occasional visits to Europe, he has since resided. Probably he is best known for his landscapes, which have achieved for him a reputation throughout the United States, while, at the same time his work in the field of portraits is almost equally important.

16. **"Summer Landscape"** Julian Rix
Signed and dated, 1898.

17. **"Still Life"** William Harnett
Signed and dated, 1887.

William M. Harnett was born in Philadelphia in 1851. He began his art studies at the National Academy in New York, and did some highly creditable work when quite young. In 1880, he joined the army of young painters that invaded Munich, so many of whom have

since achieved distinction, and remained abroad for four years, when he returned to Philadelphia. His best work has been in the line of still life pictures, of which this is a fine example.

18. **"Salmon"** SAMUEL M. BROOKES
(See No. 3.)

19. **"Escape of the Smugglers"** JAMES HAMILTON

JAMES HAMILTON was born in England of Scottish parentage. He came to America while quite young, and afterwards made a reputation for himself, principally as a marine painter, a reputation which extended to Europe. He was an intimate friend of Charles Dickens, and painted several scenes from that author's works. His most famous pictures are the "Battle between the Bonhomme Richard and the Serapis," and "The Escape of the Smugglers." He died in San Francisco in 1878.

PRESENTED BY MR. JAMES D. PHELAN.

20. **"The Discovery of the Bay of San Francisco by Portola"** ARTHUR F. MATHEWS
Signed and dated, 1896.

This picture was presented to the Association in 1896 as the result of a competition instituted by Mr. Phelan in which he offered prizes of $1000 for the best historical painting by a local artist representing one of the following subjects: The Discovery of the Pacific Ocean by Balboa; the Discovery of California by Cabrillo; the Discovery of the Bay of San Francisco by Portola.

ARTHUR F. MATHEWS was born in Wisconsin. He came to California in early life, and afterwards studied at the Julien Academy in Paris under Boulanger and Lefebvre, where he was awarded the first medal for painting and composition, and the prize for drawing. Exhibited in both the Salons for five years, and also in the *Exposition Universelle*, Paris 1879, and the Exposition in Chicago. Mr. Mathews became an instructor in

the California School of Design (Mark Hopkins Institute) in 1889 and later director of the school.

21. "Portrait of the Hon. James D. Phelan" FREDERICK YATES
Signed and dated.
Mr. Phelan was President of the Art Association, 1894-1895.

FREDERICK YATES was born in England in 1854. He studied under Bonnat in Paris in 1880-82, and under Boulanger and Lefebvre in 1885–86. He came to California for the first time in 1887, remaining a few years, after which he visited the State at intervals, spending the remainder of his time in England and on the continent. Mr. Yates occasionally paints landscapes, although he is best known by his portraits.

PRESENTED BY MRS. PHOEBE A. HEARST.

22. "Russian Blood Hounds" MATILDA LOTZ
Signed and dated, 1886.

MATILDA LOTZ was born in Franklin, Tenn. Coming to California in 1871, she studied art in the School of Design (San Francisco Art Association) under Virgil Williams, 1878–79. In 1880,. she went to Paris, where she now resides, and studied for four years under Barrias and Van Marke. She is best known as a painter of animals. One of her pictures is in the Corcoran Gallery, Washington. She has received honorable mention in the Paris Salon, besides several gold and silver medals within the State.

23. "Jersey Calf" MATILDA LOTZ
(See No. 22.) Signed and dated, 1889.

PRESENTED BY MRS. GEORGE E. WHITNEY

24. "The Young St. John" M. COBRARA
Signed.

PRESENTED BY MR. FREDERICK W. ZEILE.

25. "Still Life" EMIL CARLSEN
Signed and dated, 1889.

EMIL CARLSEN is a native of Denmark. He studied in Copenhagen and in Paris under Vallon. Director of the California School of Design (San Francisco Art Association), 1887–89.

PRESENTED BY MR. IRVING M. SCOTT.

26. "Portrait of Mr. Irving M. Scott" WILLIAM KEITH
Signed and dated, 1895.
Mr. Scott was President of the Association from 1877 to 1881.

PRESENTED BY THE HEIRS OF THE LATE WILLIAM BABCOCK.

27. "Swamp Monarchs" M. STRAUSS
Signed and dated, 1875.

MEYER STRAUSS was born in Bavaria in 1831. Came to San Francisco in 1874, where he has resided almost continuously ever since. Exhibited at the World's Fair, New Orleans, where he was accorded honorable mention; received medals at St. Louis and Sacramento.

PRESENTED BY MR. OLIVER ELDRIDGE.

28. "Marine" S. WALTERS

PRESENTED BY MR. JULIUS LUDOVEICI.

29. "Portrait of William Keith" JULIUS LUDOVEICI

PRESENTED BY MR. WILLIAM L. MARPLE.

30. "Study" Artist unknown

PRESENTED BY MR. HORACE G. PLATT.

31. "Portrait of Mr. Horace G. Platt" THEODORE WORES

Mr. Platt was President of the Art Association 1896-97 and 1897-98.

THEODORE WORES was born in San Francisco. He received his first instruction in art in the California School of Design, after which he spent six years studying in Munich and a year in Italy. Returning to California Mr. Wores achieved success both in portraits and genre. Since then he has traveled a great deal in Europe and Japan. He spent several years in the latter country, with the result that his collection of paintings of Japanese subjects attracted universal attention.

PRESENTED BY MR. JOSEPH D. GRANT.

32. "Portrait of Mr. Joseph D. Grant. THEODORE WORES

Mr. Grant was President of the Art Association 1898-99 and 1899-1900.

(See No. 31.)

PURCHASED BY THE ART ASSOCIATION.

33. "A Corner of the Studio" JULES PAGES

JULES PAGES was born in San Francisco, California, in 1867. He received his first tuition in art from his father. In 1888 he went to Paris and studied under Jules Lefevre and Benjamin Constant for two years. After a two years' sojourn in San Francisco he again studied in Paris under Lefevre and Tony Robert Fleury, exhibiting in the Salon for the first time in 1894. From this date until the present time he has continued to exhibit in the Salon, receiving honorable mention in 1895 for his "Coin de Cuisine á Montmartre," and in 1899 winning the gold medal of the third class for his work, "A Corner of the

Studio." Mr. Pages also achieved, for three years in succession, 1898, 1899, 1900, the first medal *des Ateliers Réunis de Paris.*

34. "Portrait of William Alvord" BENONI IRWIN

Signed and dated, 1872.

Mr. Alvord was one of the founders of the Association and President from 1872 to 1875.

BENONI IRWIN was born in Newmarket, Ontario, Canada, in 1840. He studied his profession in the Academy of Design, New York, from 1861 to 1863, and under Carolus Duran in Paris from 1867 to 1869. He first came to California in 1870 and again in 1872, when he resided for five years in San Francisco and Oakland. In 1877 he left California for New York, where he remained until his death in 1896. His specialty was portraiture and genre. One of his portraits is in the Metropolitan Museum in New York City, while several very admirable ones are in the rooms of the Bohemian Club of this city.

35. "Portrait of Mr. Benjamin P. Avery" BENONI IRWIN

Signed and dated, 1874.

Mr. Avery was one of the founders of the Association.

36. "Portrait of Virgil Williams" CHARLES CARLSON

Signed and dated, 1887.

Mr. Williams was a painter of distinction, who studied in Rome under the best masters, from 1852 to 1862. Coming to California, he was made Director of the School of Design of the Art Association at the time of its organization, 1873, which position he held with increasing honor until his death in 1886.

CHARLES JOSEPH CARLSON was born of American parents in Gothenburg, Sweden, in 1860. Came to California in 1869, and studied in the California School of Design under Virgil Williams. While in the school, he received several medals for drawing and painting, and afterwards medals from State and local exhibitions.

37. "Twilight" CHARLES J. DICKMAN

Signed and dated, 1899.

CHARLES JOHN DICKMAN was born in Demmin, Germany, in 1863. He came to California in 1882, and studied at the California School of Design, Mark Hopkins Institute of Art. He afterwards went to Paris, studying at the Julien Academy and at the Academic Colorossi, where he received a medal for drawing.

38. "The Brook" ALEXANDER HARRISON

Signed, painted about 1898.

THOMAS ALEXANDER HARRISON was born in Philadelphia, January 17, 1853. His first training was obtained in the School of Fine Arts of his native city, but his love of the sea caused him to join the United States Coast Survey, for the purpose of becoming thoroughly acquainted with the ever changing effects of sky and water. This took him to the Pacific Coast, where he afterwards left the service and entered the California School of Design (San Francisco Art Association). Here he received a gold medal in 1878. Going to Paris, he entered the *École des Beaux-Arts*, and also became a pupil of Gerome. In 1887 he won the Helgarten prize for his now famous work, "La Crepescule." In 1889 he was made a member of the Legion of Honor, and one of his pictures, "The Wave," was bought by the French Government and now hangs in the Luxembourg Gallery. Another of his pictures, "Nature's Mirror," was bought by the Emperor of Germany and placed in his private apartments. Harrison has received medals at nearly all the great exhibitions during the last ten years.

PRESENTED BY THE HEIRS OF THE LATE MR. JACOB C. JOHNSON.

39. "Farragut Passing the Forts at New Orleans" M. F. H. DE HAAS

(See No. 2.) Signed and dated, 1878.

PRESENTED BY MRS. BENJAMIN P. AVERY.

The following collection is particularly interesting for its examples of the early work of artists in California.

40. "After the Shower, Maine" WILLIAM KEITH
(See No. 15.) Signed, but undated; one of Keith's earliest pictures.

41. "Old Oak on the Roman Campagna"
G. GUITTEREZ

42. "Sketch in the Sierra Nevada Mountains"
J. B. WANDESFORDE
Signed, undated, but one of the artist's early pictures.

43. "Cliff Rocks" T. HILL
Study for a large picture.

THOMAS HILL was born in Birmingham, England, in 1829. His family came to America in 1840, and settled at Taunton, Mass. He early showed artistic talent, his first important work being painted in Philadelphia in 1853, at which time he was a member of the old Graphic Club and also of the Academy, studying in the life class, of which Rothermel was President. In 1853 he took his first medal at the Maryland Institute, Baltimore. In 1861 he came to California for the benefit of his health. Opening a studio in San Francisco, he took the first prize of the Art Union for his "Trial Scene in the Merchant of Venice." He went to Paris in 1866, and studied with Paul Meyerheim, after which he devoted himself almost exclusively to landscape. Taking up his residence in Boston in 1867, he painted several notable pictures, amongst others "The Yosemite Valley" and "White Mountain Notch." Ill health compelled him to return to California, where he was soon able to resume the successful career begun in the East. At the Centennial Exposition, Philadelphia, 1876, he was awarded the first medal

for landscape painting, the subjects being "Donner Lake" and "Yosemite Valley," which are now in the gallery of the Leland Stanford, Jr., University. Another of his best works, "The Great Cañon of the Sierras," is in the Crocker Gallery, Sacramento. This picture received the New York Palette Club medal. In addition to these honors, Mr. Hill has received a number of other medals.

44. "Tropics" — NORTON BUSH

NORTON BUSH was born in Rochester, N. Y., in 1833, and died in Oakland, Cal., in 1894. He studied under James Harris, an English landscape painter, and later under Cropsey and Hart, of New York. He came to California in 1853, residing in San Francisco and Martinez. He traveled extensively in Panama, Nicaragua and Peru, where he laid the foundation of his reputation as a painter of tropical scenery. One of his best known works is "Mount Diablo," in the rooms of the Society of Pioneers, while others are in the Crocker Gallery of Sacramento. He received a number of medals from various State and local organizations.

45. "Wahsatch Mountains" — GILBERT MUNGER
Signed; dated 1879.

46. "Santa Clara Valley" — J. R. KEY
Signed.

47. "In Prayer" — CHARLES NAHL

48. "Woman with Sword" — UNKNOWN
Probably a copy.

49. "The Scout" — UNKNOWN
Probably a copy.

50. "The First Smoke" — A. POOLE
Copy.

51. "Calves" — A. GOEBLER

52. "Scene off the Coast of Bristol" PETER TOFT

53. "Oakland" WILLIAM KEITH
(See No. 15.)

54. "Oakland" WILLIAM KEITH
(See No. 15.)

55. "San Mateo Creek" WILLIAM KEITH
(See No. 15.) Signed and dated, 1879.

56. "California Snipe" SAMUEL M. BROOKES
(See No. 3.)

57. "California Robin" SAMUEL M. BROOKES
(See No. 3.) Signed.

58. "California Smelt" SAMUEL M. BROOKES
(See No. 3.) Signed and dated, 1869.

59. "Marine" J. G. DENNY
Signed.

60. "Moonlight" WILSON

61. "Flower Girl" WILLIAM HAHN
Signed and dated, 1870.

CARL WILHELM HAHN was born in Ebersbach, Saxony, in 1835. Entering the Royal Academy of Art, Dresden, at fourteen years of age, he received a first gold medal and a first silver medal. His first original composition was purchased by the Saxon Government and placed in the Dresden Gallery, while some of his early water colors were bought by the King of Saxony. He afterwards pursued his studies at Dusseldorf, devoting himself especially to figures and animals. Came to California in 1867; visited London in 1882 and Dresden in 1885. Some of his most important works are in the Crocker Gallery, Sacramento, and the Golden Gate Park Museum of this city.

62. "Log Cabin" H. R. Bloomer

Signed and dated, 1872.

Hiram Reynolds Bloomer was born in New York City in 1845. Coming to California in 1861, he studied in San Francisco under Thomas Hill and S. W. Shaw from 1868 to 1873; atttended the National Academy at New York for two years; exhibited at the Centennial Exposition at Philadelphia in 1876; studied in Paris under Carolus Duran and G. Pelouse 1874–79; exhibited at the Salon and at the *Exposition Universelle*, 1878, where one of his pictures, "The Old Bridge at Grety," was bought by the French Government. In England, 1879–90, exhibited at the Royal Academy. Returned to New York in 1890, resumed his residence in California, 1892.

63. "Sunset in the Topics" Fortunato Arriola

64. "Venice" William Graham

65. "Spanish Girl" Humphrey Moore

H. Humphrey Moore was born in San Francisco. He received his early art education in the School of Design, and afterwards went to Europe, where he has since permanently resided. He studied in Paris under Gerome and Fortuny, the subjects of his pictures being most frequently of an Oriental character.

66. "Portrait of Benjamin P. Avery" Toby Rosenthal

Toby Rosenthal was born in Strassburg, West Prussia, in 1848. Coming to San Francisco while a child, he early developed artistic talent and received instruction from the local artists, among others, Fortunato Arriola, a Spanish painter, residing in San Francisco at the time. Rosenthal afterwards went to Munich, where he became a pupil of Professor Raupp's school, and subsequently of Piloty. His pictures are well known in Europe, where

they have received various honors, as well as in America. Among those which are most frequently reproduced are "The Vacant Chair," "The Seminary Alarmed," "The Dancing Lesson" and "Elaine."

67. "Meadow Valley" — T. A. Ayres
Signed and dated, 1858.

68. "Shakspeare"
Copy of the Chandos Portrait.

69. "Russian River" — Ransom Holdridge

70. "Snow Scene" — T. L. Smith

71. "Switzerland" — H. Camulet

72. "Flowers" — Coudière

THE JENNIE C. BULL COLLECTION.

73. "The Scout" — Hugo Fisher

Hugo Antonin Fisher was born in Kladno, in 1853. He studied in Prague under Professor Skuhravy, and afterwards under his father. He came to California in 1887, residing in Alameda. He devoted himself principally to cattle and landscape.

74 "Gate of Victory" — De Franceschi

75. "Pastoral" — Julien Dupré

Julien Dupré was born in Paris in 1851. He is one of the great modern French painters of pastoral scenes. Studied under Pils, Langée and Lehmann. Honorable mention, 1879. Medals, third class, 1880; second class, 1881; *Hors Concours;* silver medal, 1889, *Exposition Universelle;* gold medals, 1890, Munich; 1894, Antwerp. Legion of Honor, 1892.

76. "Sunset on the Seine at Rouen" IWILL

MARIE JOSEPH IWILL was born in Paris. He studied in nearly all the principal schools of Europe and spent much time with the modern Dutch masters. His greatest success has been with effects of still life.

77. "Return from Pasture" F. BRISSOT

FELIX SATURNIN BRISSOT was born at Sens in 1836. Like Rousseau and Corot, he developed slowly. At an early age he entered the studio of Cogniet and worked there for many years. He is best known as a painter of autumn landscapes and sheep, although he has produced canvasses of horses and cattle. In 1882, he obtained a second class medal at the Paris Salon.

78. "Horses" G. GABANI

79. "Sheep in Pasture" F. BRISSOT
(See No. 77.)

80. "Before the Storm" HUGO FISHER
(See No. 73.)

81. "Cypress Point" HUGO FISHER
(See No. 73.)

82. "Marsh" HUGO FISHER
(See No. 73.)

83. "Return from the Hunt" A. W. KOWALSKY

84. "Tombs of the Mamelukes" H. GROSS

85. "Landscape" COROT

JEAN BAPTISTE CAMILLE COROT was born in Paris in 1796. He was a pupil of Michallon and Victor Berton. He had a genius for landscape painting that has made him one of the leaders of the modern French school. He portrayed the tranquil moods of nature in a most poetical

manner and with a rarely intelligent appreciation of their beauty. Medals: second class, Paris, 1833; first class, 1848 and 1855; second class, 1867; Cross of the Legion of Honor, 1846; Officer, 1867. Died in Paris, 1875. Diploma awarded to his memory, *Exposition Universelle*, 1878.

86. "Market Place" A. J. Franke

87. "Cavaliers" A. A. Lesrel

88. "Roman Campagna" A. Tiratelli

Aurelio Tiratelli was born in Rome in 1842. He was a pupil of the Academy di S. Luca, where he first studied sculpture and won fourteen medals. In 1873 he turned his attention to painting, making a specialty of genre and landscape. His principal works are: "Cattle Market in the Campagna," now in the New York Museum, 1874; "Hermit on the Campagna;" "Buffalo Fight," 1880. He received medals in Rome, Vienna, and Chili.

89. "A Jolly Musketeer" A. Schroder

90. "Forest" T. Rousseau

Pierre Étienne Théodore Rousseau: Born in Paris, April 15, 1812. Pupil of Rémond and Lethière. He was one of the earliest of the great French landscape painters of the naturalistic style. For thirteen years his pictures were excluded from the Salon by the Academical Jury, being readmitted when that jury was abolished. He was the founder of the modern French school of landscape painting. Albert Wolfe calls Rousseau the most perfect master of landscape art. "The great contemporary painters," he says, "have each a particular stamp, Corot painting the grace; Millet, the hidden voice; Jules Dupré, the majestic strength. Théodore Rousseau has

been by turns as much a poet as Corot, as melancholy as Millet, as awful as Dupré; he is the most complete, for he embraces landscape art absolutely." Medals: third class, 1834; first class, 1849, 1855; Medal of Honor, 1867; Legion of Honor, 1852. Died at Barbizon, December 22, 1867.

OWNED BY ARCHBISHOP RIORDAN.

91. "Landscape" WILLIAM KEITH
(See No. 15.)

92. "Landscape" WILLIAM KEITH
(See No. 15.)

93. "Landscape" WILLIAM KEITH
(See No. 15.)

94. "Saco River, Maine" T. HILL
(See No. 43.)

95. "Golden Gate" T. HILL
(See No. 43.)

96. "Under the Midnight Sun" WILLIAM BRADFORD

OWNED BY MRS. H. J. STARR.

97. "Cypress Point" W. A. COULTER

OWNED BY MRS. E. NARJOT.

98. "Chinese Procession, San Francisco" E NARJOT

99. "Women at the Well" E. NARJOT

100. "Catalina Island" E. NARJOT

OWNED BY MR. W. W. KIP.

101. "Landscape" W. HART

WILLIAM HART was born at Paisley, Scotland, in 1823, and died June 17, 1894. He was a landscape and

animal painter, largely self taught. He came to America in early youth and revisited Scotland in 1844, where he studied and painted for several years. He was elected A. N. A. in 1857 and N. A. in 1858.

OWNED BY MRS. HARAZTHY STRICKLAND.

102. "Pilot Boat" J. G. DENNY

J. G. DENNY was born in Baltimore, Maryland. He was essentially a self taught artist, and obtained much of the knowledge that he made use of in his very successful career as a marine painter through having lived the life of a sailor on the small craft of Chesapeake Bay. He came to San Francisco about 1850, where he remained until his death.

OWNED BY MR. H. SCHNABLE.

103. "Mendocino Coast" H. SCHNABLE

104. "Fiords" H. SCHNABLE

OWNED BY MR. M. BLASKOWER.

105. "Winter of Life" W. KRAY

WILHELM KRAY was born in Berlin. He spent his earlier years in Rome and Venice, working principally under private instructors. After a few years of study in the Munich Academy he settled in Vienna, and soon made a name for himself. His work covers the field of allegory and decoration. Kray's pictures are very popular, this particular series of "Spring," "Summer" and "Winter" having been reproduced for publication a number of times.

106. "The Two Philosophers" CARL KAHLER

107. "The Proposal" E. BLAAS

108. "Full Sail" — JAMES G. TYLER

JAMES G. TYLER is a New York man distinctively, having been reared and educated in that State. From the first he has worked along his own lines and put a strong stamp of individuality on his paintings. Marine is the only field of art he ever ventured into, but in this he has gained considerable fame.

109. "Moonlight on the Ocean" — JAMES G. TYLER
(See No. 108.)

110. "Venetian Lady" — A. D. ECHTLER

111. "Napoleon" — UNKNOWN

112. "Whispering Leaves" — GRACE HUDSON

GRACE HUDSON was born in Ukiah, Cal. She entered the California School of Design in 1882, remaining until 1885. In late years she has made a study of the Indians of her native county, in which line she has achieved marked success.

113. "Spring of Life" — W. KRAY
(See No. 105.)

114. "Summer of Life" — W. KRAY
(See No. 105.)

OWNED BY MR. W. S. DAVIS.

115. "Landscape with Cattle" — JULIEN DUPRÉ
Signed and dated, 1888. (See No. 75.)

OWNED BY MR. ERNEST C. PEIXOTTO

116. "A Chilly Day" — E. C. PEIXOTTO

ERNEST PEIXOTTO was born in San Francisco. He entered the School of Design (Mark Hopkins Institute) in 1886, and remained until 1888. In 1889 he went to

Paris and became a pupil of the Julien Academy. Returning to San Francisco in 1892 he devoted his time to book illustration, a branch of art for which he had a peculiar talent. After a few years he again went to Paris with the object of perfecting himself in his specialty, Since that time he has produced the pictures for many of the most important books of the day, and ranks as one of the best American illustrators.

OWNED BY MRS. D. D. COLTON.

117. "Anthony and Cleopatra" HENRY PICOU

PANELS IN THE SECOND FLOOR GALLERY.

130. "Moorish Interior" JULES TAVERNIER
Signed and dated, 1879.

JULES TAVERNIER was born in Paris in April, 1844. He began his study of art under Felix Barrias, exhibiting in the Salon in 1864, and continuing to be represented there until 1870. He entered the army during the Franco-Prussian war and after the close of hostilities came to America, and finally took up his residence in San Francisco. Some of his most famous paintings are in this city. He died in Honolulu in 1889.

131. "Indian Temple" MANINI, L.
Signed and dated, 1880.

132. "Ruins of Roman Aqueduct" MANINI, L.
Signed and dated, 1880.

133. "Cathedral Interior" JULES TAVERNIER
Signed and dated, 1879. (See No. 130.)

134. "Interior of Cathedral, Milan" MENTEZZI
Signed and dated, 1880.

135. "Ruins of Pompeii" — FERRARIO, C.
Signed and dated, 1880.

136. "Ruins of Egyptian Temple" — FERRARIO, C.
Signed and dated, 1880.

137. "St. Mark's, Venice" — UNKNOWN

STATUARY

PRESENTED BY MR. EDWARD F. SEARLES.

138. "Isaac" RANDOLPH ROGERS

139. "Dancing Faun" (plaster copy)

PRESENTED BY THE FRENCH GOVERNMENT 1873.

140. Plaster Cast of Venus of Milo

PRESENTED BY MR. CHARLES MAYNE.

141. Copy of Titian's Venus in Marble

PRESENTED BY MR. RUPERT SCHMID.

142. Plaster Bust of the Late Professor John Le Conte R. SCHMID

143. Plaster Bust of the Late Carl Formes R. SCHMID

OWNED BY MRS. A. E. HEAD.

144. "Girl with Pigeon" E. CARONI

PRESENTED BY DR. PAOLO DE VECCHI.

145. Plaster Model of "Beatrice Cenci in Prison" LAMBERTO GORIA

PRESENTED BY MR. AND MRS. GEORGE CROCKER.

146. "The Flight from Pompeii" BENZONI

PRESENTED BY MR. JAMES D. PHELAN
AND MR. DOUGLAS TILDEN.

147. Plaster Study of "History" DOUGLAS TILDEN

This figure appears upon the "Native Sons' Fountain," presented to the city by Mr. James D. Phelan, and situated at the intersection of Market and Turk Streets.

DOUGLAS TILDEN was born in Chico, California. When he was five years of age he lost his hearing through an attack of scarlet fever. He was educated at the State School for the deaf at Berkeley, entering the University of California afterwards. He then returned to the Berkeley Institute to teach, remaining there for eight years. He took three months' tuition at the California School of Design, under Virgil Williams, and also took lessons in modeling from Marion Wells. He then went to New York, where he studied under Ward and Mowbray at the National School of Design and Gotham Art League. After this he went to Paris, exhibiting his "Baseball Players" in the Salon. Returning to California in 1894, he organized the modeling class in the California School of Design (Mark Hopkins Institute), where he is at present Professor of Modeling.

148. Plaster Study for "The Baseball Players"
DOUGLAS TILDEN

PRESENTED BY MR. DOUGLAS TILDEN.

149. Plaster Model for Group in Donahue Fountain
DOUGLAS TILDEN

This fountain was bequeathed to the mechanics of San Francisco by the late J. Mervyn Donahoe. It is in bronze and is to be erected at the intersection of Bush, Battery and Market Streets.

PRESENTED BY MR. WILLIAM NORRIS.

150. Plaster Model of the Colisseum

PRESENTED BY MR. EARL CUMMINGS.

151. Plaster Bust of Mr. Douglas Tilden
EARL CUMMINGS

DRAWINGS, PRINTS, ETC.

BEQUEATHED BY THE LATE MRS. M. B. M. TOLAND.

One hundred and nineteen original designs for the illustration of the poems of Mrs. M. B. M. Toland, by W. H. Gibson, Maud Humphrey, H. Bolton Jones, H. Siddons Mowbray, J. O. Davidson, W. T. Richards, Jessie Shepherd, Frederick Dielman, Rene T. Quelin, F. S. Church, Alfred Fredericks, Howard Pyle, Frederick B. Schell, Wm. T. Smedley, Herbert Denman, S. W. Van Schaik, Hermann Simon, Will H. Low and Matilda Lotz.

PRESENTED BY MR. EDWARD F. SEARLES.

One hundred photogravures of famous paintings (Room T).

Fifty prints of Holbein's portraits (Room U).

PRESENTED BY MR. JAMES D. PHELAN.

One hundred and seven photographs and photogravures of famous paintings (Room T).

PRESENTED BY MR. JOSEPH D. GRANT.

Eighty-nine photographs and photogravures of famous paintings (Room T).

PRESENTED BY MR. CHARLES R. BISHOP.

Twelve pen and ink drawings for the "Sun Dial Calendar," by Nellie Stearnes Goodloe (Room U).

PRESENTED BY PUPILS OF SCHOOL OF DESIGN.

Fifteen studies from the antique and life, for which medals were awarded (Hall, Basement floor).

CALIFORNIA SCHOOL OF DESIGN

AFFILIATED COLLEGE OF THE
UNIVERSITY OF CALIFORNIA

MARK HOPKINS INSTITUTE OF ART

1901

COMMITTEE OF THE SCHOOL

L. P. Latimer, Chairman.

Henry Heyman — Mary Brady
Newton J. Tharp — Charles J. Dickman
Evelyn McCormick — William G. Stafford
Arthur F. Mathews — Robert H. Fletcher

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Benjamin Ide Wheeler, President of the University, *President*

Professor Arthur F. Mathews, *Dean*
Professor Douglas Tilden
Professor John A. Stanton
Hon. Professor Robert H. Fletcher
Asst. Professor C. Chapel Judson
Asst. Professor Alice B. Chittenden
Asst. Professor A. Altmann
Dr. Harry E. Alderson.

The regular school year opens on the first Monday in August and closes on the 15th of May in the following year, and is divided into two terms of four and one-half months each. A vacation of two weeks occurs during the holidays between the two school terms.

Students are classed as regular and special. Regular students are those who follow the prescribed academic course; they must attend the school at least one year before entering the competitions and examinations for the University of California certificate. Special students are those who attend the Saturday or Night Classes or take a special course in drawing, painting or modeling, only, in the regular daily classes.

Students on entering the school will be placed in the Preparatory Drawing Class, unless studies are submitted entitling them to enter a higher course.

REGULAR OR ACADEMIC COURSE

Elementary Drawing — A class especially for beginners.

Preparatory Drawing—Classes in drawing and modeling from the antique and casts from life.

Antique Drawing—Classes in drawing and modeling from the antique.

LIFE CLASSES, (separate classes for men and women)—For painting, drawing and modeling from the figure.

PORTRAIT CLASSES, (separate classes for men and women)—For painting, drawing and modeling from the head, or the figure in costume.

COMPOSITION CLASSES—Classes in design in each special course.

PERSPECTIVE CLASS—A course of lectures on perspective, illustrated, with instructions in its practical application.

ANATOMY—A course of lectures, demonstrated by models, charts, etc., with text-books.

PROPOSED ADDITIONAL COURSES

HISTORIC ORNAMENT—A course of study from casts of historic ornament: Egyptian, Assyrian, Greek, Roman, Gothic, Renaissance, etc., with lectures and text-book instruction.

DECORATIVE DESIGN—A course of study of natural forms with their application to surface and other decorative purposes.

THE HISTORY OF ART—A lecture and text-book course.

The course in Historic Ornament and Decorative Design, as applied to the Industrial Arts will be commenced when the number of applicants for instruction in these branches warrants the formation of a class. Instruction in any special study is dependent upon the number of pupils being sufficient to warrant the maintenance of a class, the Board of Directors reserving the right to withdraw any study from the course, when in its opinion, the attendance is insufficient to justify its continuance. The lecture and text-book course in the Ancient and Modern History of Art has been provided for, and will be undertaken during the term.

All work done in the school will be the property of the Association until the close of the school exhibition at the end of the school year, and must not be removed from the building without permission.

ORDER OF SPECIAL COURSES AND HOURS OF SESSION

Drawing and Painting Classes

Professor ARTHUR F. MATHEWS

Drawing and Painting from the Life
Drawing and Painting from the Head or Costumed Model
Drawing and Painting from Still Life
} Daily, 9 a.m. to 4 p. m.

Instructor attends Mondays and Thursdays

Modeling Classes

Professor DOUGLAS TILDEN

Modeling from the Antique
Modeling from the Head
Modeling from the Figure
} Daily, 9 a. m. to 4 p. m.

Life Class covers a period of four months and a half
Announcements made in September
Instructor attends Tuesdays and Fridays

Antique Classes

Professor JOHN A. STANTON

Preparatory Antique Drawing
Advanced Antique Drawing
} Daily, 9 a. m. to 4 p. m.

Instructor attends Tuesdays and Fridays

Perspective and Sketch Classes

Asst. Professor A. ALTMANN

Sketch Class (in charcoal, pencil and pen-and-ink from draped model) } Wednesday, 9 a. m. to 12 m.

Perspective Class . . Wednesday, 1 p. m. to 4 p. m.

Night Class

Asst. Professor C. CHAPEL JUDSON

Antique, Portrait, and Life Class Drawing . } Mondays, Wednesdays and Fridays, 7:30 to 9:30 p. m.

Instructor in attendance

Saturday Class

Asst. Professor ALICE B. CHITTENDEN

Antique and Portrait Drawing | Saturdays, 9 a. m. to 4 p. m.

Instructor in attendance

This class continues throughout the year and is independent of the regular school course

History of Art

Hon. Professor ROBERT H. FLETCHER

Lectures . . } Announcements made during school session
Text-book course }

Anatomy

DR. HARRY EVERETT ALDERSON, *Lecturer*

Lecture Course | Announcements made during school session

Certificates of Proficiency

The terms of affiliation with the University of California provided as follows:

"The students of said school, upon the recommendation of the faculty thereof, may receive such degree or certificate of proficiency from the University of California as the Regents of the University may deem appropriate to the course of study pursued."

Students may receive the University Certificate on successfully passing the competitions and examinations in the different branches as herein specified.

1st. Composition.
2d. Drawing from Life.
3d. Painting or Modeling from Life (Academic size).
4th. Painting, Drawing or Modeling of a Portrait Bust.
5th. Perspective.
6th. Anatomy.

Privileges

The Art Gallery of the Mark Hopkins Institute, containing a large collection of works of art, including many excellent examples of well-known painters, is open to the pupils of the school during the term.

A well-selected Art Library and Reading Room, containing the current magazines and art periodicals, is also at the service of the pupils of the school.

Association Awards

At the close of each school year eight yearly scholarships are awarded by the faculty to the most deserving pupils.

Tuition Fees

The tuition fees in the regular daily classes for all day, per month, are $10; per term, $37.50; per year, $75. For half day, per month, $7; per term, $26; per year, $52.

For the Night Classes: Antique Class, $3 per month, or $10 per term; Portrait Class, $4 per month, or $12 per term; Life Class, $5 per month, or $16 per term.

For the Saturday Classes: $4 per month, or $12 per term of 4 months.

For further information apply at the office of the CALIFORNIA SCHOOL OF DESIGN, corner of Pine and Mason Streets, or at the office of the Secretary of the SAN FRANCISCO ART ASSOCIATION in the Mark Hopkins Institute of Art.